Visiting Artist

Lorna Peters, harpsichord

Saturday, March 31, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Suite in F Major (Beckman edition, no. 4) — Georg Böhm (1661-1733)
- Allemande
- Courante
- Sarabande
- Double
- Gigue

Suite in F Major — Louis Couperin (ca 1626-1661)
- Prélude
- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

Selections from *Pièces de clavecin*, (excerpts: published 1751) — Armand-Louis Couperin (1727-1789)
- L'intrépide-Rondeau
- Allemande
- L'arlequine ou La Adam-Rondeau

Intermission

Suite VI in D Major (1689) — Henry Purcell (1659-1695)
- Prelude
- Almand
- Hornpipe

Suite in G Minor (published 1689) — Jean-Henri d'Anglebert (1635-1691)
- Prélude
- Allemande
- Courante
- Sarabande
- Gaillarde
- Gigue

Les Sauvages (ca. 1729-30) — Jean-Philippe Rameau (1683-1784)

Allemande (1746) — Joseph-Nicolas-Pancrace Royer (1700-1755)

La Lugeac (1759) — Claude-Bénigne Balbastre (1727-1799)

Program Notes

Georg Böhm is probably best known for the influence that he had on the young J S Bach. C P E Bach said that his father loved and studied Böhm's works, and the Anna Magdalena Notebook contains the Menuet "*fait par* M. Böhm". Böhm's style is shaped by a combination of French and Italian influences, and his approach to the suite is certainly linked to those of Froberger and Buxtehude. Not only are the suites structurally similar, but their use of "*style brisé*" and variation technique are clearly based on these models.

Though not as numerous as the Bach clan, the Couperin family was remarkable in producing a dozen professional musicians who occupied important positions in 17th and 18th-century France. More than half of them, including two women, were in the royal service, and over a period of 170 years they were organists at St. Gervais in Paris. Not until recently has Louis Couperin, the founder of this dynasty, begun to emerge from the shadow of his famous nephew François Couperin, called "the great". Some 120 harpsichord pieces by Louis Couperin have survived. They are stunningly original and powerful. As far as we know, he arranged these pieces by key signature, leaving it up to the performer to pick whichever they pleased for arrangements into suites. The *préludes "non measures"* are an exception, which, in one of our sources, are grouped together at the beginning. Each suite begins with one of these enigmatic "white note" preludes for which all pitches are notated, but the rhythmic organization is left to the discretion of the performer.

To describe the music of Armand-Louis Couperin is a demanding task, since his many styles defy categorization. A man of his time, he was clearly experimenting and searching for the next steps as he composed between the decorative aesthetic of the high baroque and the beginning of the true classical period. His music is a rich and unpredictable mixture of delights which reflect his pleasant, happy, and successful life. By all accounts he was loved by his family and respected by his colleagues---challenging the notion that suffering is necessary to create art! He was married to Elizabeth Blanchet, the daughter of one of the finest harpsichord builders in France. It is fascinating to think about how the players and makers may have influenced each other. Many of his pieces are considerably virtuosic, harmonically adventurous and full of dramatic effects. There is also a clear emphasis, as heard in the Allemande, on pure beauty and sheer "prettiness".

Compared to his works for larger forces, Purcell's keyboard pieces are certainly of a simpler nature. Like the harpsichord music of his contemporaries in France, outright virtuosity is traded for an economy of expression that allows the performer's good taste—or lack there of—to

be clearly apparent. A further comparison with the French performance traditions can also suggest solutions for the unusual notation found in English keyboard music of this time. In the Allemande, for example, the right hand is consistently notated on off beats, unsynchronized with the left hand. This should not result in a mechanical rhythm, but rather suggests a hold-over from lute playing in which arpeggiation or "staggering" help to sustain the sonority and to clarify the linear aspect of the music.

The music of Jean-Henri d'Anglebert stands at the summit of the French *clavicin* tradition. It has a richness of texture and an expressive power which can astonish the modern listener, for whom French music is often considered merely charming and elegant, even frivolous. Less well-known than the works of his contemporary, Louis Couperin, d'Anglebert's music is characterized by opulent ornamentation (his table of ornaments is the most elaborate and precise of any French composer's, and includes a number of signs of his own invention), constant interplay between dissonance and consonance, complex and ambiguous rhythms, and subtle melodic movement. The unmeasured preludes that begin each of the first three harpsichord suites are remarkable examples of their kind. Very fortunately for us, d'Anglebert provided two versions of these preludes—one notated entirely in whole notes, and another consisting mainly of whole notes for harmonic tones, and eighth and sixteenth notes for passing notes and motives. The latter provides many revealing clues to unraveling the mysteries of these pieces, and allows us to grasp his preludes more easily at first sight than those of Louis Couperin.

Les Sauvage brings forth images of a wild child cavorting around an untamed forest, and is typical of the inspiration that Rameau and his contemporaries took from fantastic mythological characters and far-off lands and people. Rameau's harpsichord music was written comparatively early in his career and reflects the spirit of the classical baroque as well as his theories of harmony. While it had considerable influence on the French piano music of the late 19th and early 20th centuries, it also represented a link with the new bourgeois spirit of the Enlightenment and the rococo *style galant* of the second half of the 18th century.

The two-fold nature of Royer's career, which was divided between the keyboard and the stage, is reflected in the fact that many of the fourteen pieces in his harpsichord book are transcriptions of excerpts of his operas. The theatrical Allemande is very orchestral in nature. It is grand, loud, proud, and marvelously harsh.

Although the piano was not initially popular in France, a more dynamic style of writing music was becoming so, and harpsichord makers responded to this. The desire to explore this new voice and all the colors and effects available on the late 18th-century harpsichord certainly permeates Balbastre's music. In this time of contrasts, the exuberant and boisterous *La Lugeac* bursts with "rock and roll" spirit.

Lorna Peters, pianist and harpsichordist, leads a multifaceted career as a performer, teacher and recording artist. She has performed countless recitals ranging from French Baroque to 20th-Century American music. She has given solo and chamber music concerts in California, New York, Washington, DC, Austria, Germany, Holland and Switzerland, and her performances are frequently heard on National Public Radio and Austrian radio. An adventurous performer, she recently filled in on three days' notice as soloist in a critically acclaimed concert series of Handel Concertos with Monica Huggett and the Portland Baroque Orchestra. Notable concerts have included an all Brahms recital on her 1880 Viennese piano in honor of the centenary of the composer's death, and a series of concerts on the sesquicentennial of Chopin's death at the Salzburg Music Festival, where she is a regularly featured artist.

Ms Peters' recording of C P E Bach's *Chamber Sonatas* with Music's Re-creation was recently hailed by Gramophone magazine as "highly polished and enjoyable performances…warmly recommended." Other recordings include Telemann *Concertos*, Lawes *Fantasies*, the *Fantasies* of Locke and Jenkins (Centaur), and Alec Wilder's *Suite for Harpsichord and Flute* (Cantilena). Her ensemble credits include Music's Re-creation, Camerata Academica, the New World Trio, Les Nations Salzburg, Monadnok Music and Duo Continuum.

Her early career was marked by numerous awards including the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fullbright Scholarships to Austria where she studied with Kenneth Gilbert and Nicholas Harnoncourt at the Mozarteum in Salzburg and with Gordon Murray in Vienna. Ms Peters earned a Bachelor of Music in piano performance from Lawrence University, where she studied with Theodore Rehl. She completed a Master of Music in piano performance with Gilbert Kalish and her Masters and Doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York.

Dr Peters will be playing solo concerts throughout Austria and Germany and working at the University of Vienna during the first half of her up-coming sabbatical from July 2006 to early 2007. Upon her return, she will be playing solo harpsichord recitals and giving many master classes throughout the spring of 2007 in numerous venues across the United States.

From 1993 to 1995 Ms Peters was visiting assistant professor of music at Lawrence University. She is currently associate professor of piano, harpsichord, chamber music, and music theory at California State University, Sacramento, and maintains a private studio of aspiring pianists and harpsichordists.

Upcoming Events

April

1 Sunday, 11:00 am
Harpsichord/Piano Masterclass
Visiting Artist Lorna Peters
Free admission

1 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Folk Song Suite: R Vaughan Williams
Allerseelen, Op.10, No.8:
Richard Strauss
Overture to "Candide": Leonard Bernstein, arr. W. Beeler
From Chaos to the Birth of a Dancing Star: Allan Bell
A Tribute to Stephen Foster:
arr. Sammy Nestico
Africa: Ceremony, Song and Ritual:
Robert W. Smith
Admission: $10/stud/sen, $15/adult

1 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
Admission: $10/stud/sen, $15/adult

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University of Alberta Department of Music
Free admission

2 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

2 Monday 8:00 pm
Doctor of Music Recital
Aaron Au, violin
Free admission

7 Saturday, 3:00 pm
Happnin', The U of A Jazz Choir
John McMillan, Director
Admission: $10/stud/sen, $15/adult

11 Wednesday, 7:30 pm
Doctor of Music Rectial
Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber Orchestra with special guests, the All City Children's Choir
featuring J S Bach's *Easter Oratorio*, and works by Rheinberger, MacMillan, Enns, and Finzi
All Saints Anglican Cathedral
(10035-103 Street)
Free admission

17 Tuesday, 5:00 pm
Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium,
Walter Mackenzie Health Sciences Centre, University Hospital

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).